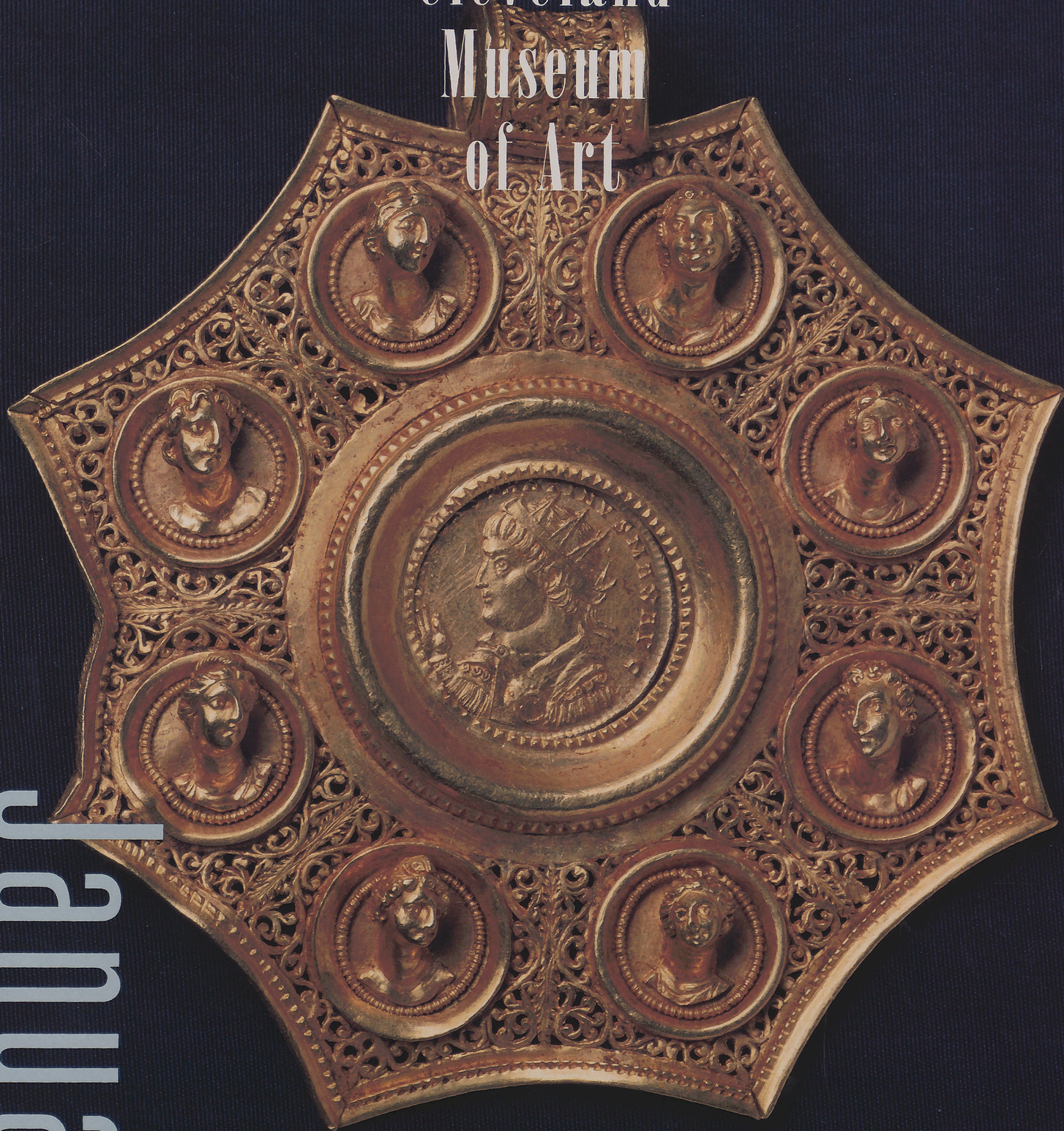


The
Cleveland
Museum
of Art



January

Members Magazine

Current Exhibitions

Cover: Detail of
Pendant from a
Necklace. Late
Roman, AD
324–326.
Gold and semi-
precious stones.
Leonard C.
Hanna, Jr., Fund
1994.98

*ALL THAT GLITTERS: GREAT SILVER VESSELS
IN CLEVELAND'S COLLECTION*

Through January 8, Special Exhibition Gallery
Sixty of the Museum's grandest vessels, containers, and
holders in an exhibition that reaches around the
world, from 1000 BC to the 20th century
Made possible by National City Bank



ANDREW BOROWIEC PHOTOGRAPHS: AFTER THE DELUGE

Through January 22, Gallery 105
Poignant, large-scale black-and-white images of deserted
farms, homes, and main streets in the Mississippi flood plain
Artist lecture Saturday, January 22, 3:00 pm

SANDY WALKER: WOODBLOCK PRINTS

Through March 12, Prints and Drawings Galleries
Bold, powerful, black-and-white prints hover between
abstraction and representation

FRENCH DRAWINGS FROM THE COLLECTION

Through March 12, Prints and Drawings Galleries
Works by masters from the 17th, 18th, 19th, and 20th
centuries, from Claude to Matisse

FROM HAND TO MOUTH: A HISTORY OF FLATWARE

Through March 26, Gallery 102
The fork, knife, and spoon from antiquity to the 20th century

PHOTOGRAPHS BY ALBERT CHONG

January 27–April 23



Candelabrum.
Made 1887–1889.
Firm of Carl
Fabergé, Russian.
The India Early
Minshall Collec-
tion 66.495
Included in *All
That Glitters*

From the Director

Dear Members,

Welcome to the Museum's new *Members Magazine*. You will receive this publication ten times a year, including an expanded issue mailed at the beginning of the summer covering June, July, and August. The *Magazine* features substantive articles—written by our professional staff—on exhibitions, the collections, new acquisitions, and other topics; a comprehensive overview of events complemented by a detailed calendar that together present the richness of the Museum's programming; and Museum news relating to special events, membership, and other subjects of interest to our readers. The design of the *Magazine*, with half its pages printed in full color, allows for a presentation appropriate to the Museum's role as a standard-bearer in the visual arts field.

The *Members Magazine* is one component of the new program for regular, periodic publications. The venerable *Bulletin* has ended its publication run after many years. In its place we will publish an annual scholarly journal of larger format and more formal appearance, under the editorial leadership of the Museum's senior curator Henry Hawley. A subscription to the

journal will be a benefit of higher categories of membership. Focusing primarily on the permanent collection, it will present scholarly articles of greater substance and variety than was possible in the old *Bulletin* format. We are all very excited to have this opportunity to elevate the

Museum's scholarship, and I trust readers of this new volume will share our enthusiasm.

The final component of the new publications triad is the *Annual Report*, formerly the July issue of the *Bulletin*, which will now be an independent volume of larger format. It will continue to be available free to members, and both the journal and the *Annual Report* will also be for sale in the Museum Store.

Finally, I invite everyone to attend the series of lectures, *Art Travels: A Mediterranean Odyssey*, that I will offer on three successive Wednesday evenings beginning January 11. The coexistence of diverse religions and cultures around the Mediterranean has a history as long as the region's tradition of artistic achievement. I'll explore that coincidence, focusing on great monuments of the Middle Ages. Please see pages 10–13 for details.

Robert P. Bergman

Robert P. Bergman, Director



The art of chivalry: young knights in the Armor Court. Young People's Classes, fall 1994

Pendant, Spacers,
and Clasp from a
Necklace. Late
Roman, AD 324–
326. Gold and
semi-precious
stones. Leonard
C. Hanna, Jr.,
Fund 1994.98–
1994.101
(actual size)



A Gold Medallion from the Age of Constantine

The ancient Romans inherited from their Etruscan forbearers a remarkable gift for working gold in intricate and wonderfully accomplished fashion. In the early years of the Roman Empire, a tradition developed of using gold coins as the central elements of more or less elaborately worked gold jewelry. By the third century AD, this fashion had become widespread and it persisted into later Byzantine times.

The Cleveland Museum of Art recently acquired one of the most elaborate and beautifully wrought examples of this Roman specialty

dant provided for suspension from a gold chain.

Three other elements were acquired with the pendant. The two hollow colonnettes about 6.5 cm (2½ in.) long—whose shafts are decorated in *opus interrasile*—must have served as spacers, separating the pendant from other pieces suspended from the same chain. The final piece—made of several gold sections and inset with garnets, an amethyst, an opal, and pearls—must have functioned as part of the clasping device of the necklace.

The coin at the pendant's center is a double *solidus* from the reign of Constantine the Great



Enlarged details of the front and back of the coin on the new pendant, showing profiles of Constantine (front) and his sons the doomed Crispus and Constantine II (back)

to have come down to modern times. The new acquisition is an octagonal gold pendant measuring roughly 9 cm (3½ in.) in diameter. A gold coin surrounded by a substantial framing element forms the pendant's center. The coin is suspended in this setting so that both its obverse (front) and reverse (back) are visible. The octagonal field into which this circle is set is made of sheet gold that has been pierced to form an overall openwork pattern of leafy scrolls, a technique known as *opus interrasile*. The openwork octagon is divided by its design into eight polygonal fields. Dominating these fields are eight tondi (circular sculpted medallions), each featuring a tiny bust, four male and four female. The busts are remarkable for the fineness of their miniature execution and for the extraordinary three-dimensionality of their rendering. The *opus interrasile* loop at the top of the pen-

(AD 306–337), whose portrait is featured on the front. Constantine's two sons, Crispus and Constantine II, are depicted on the reverse. The inscriptions reveal that the coin was struck in 324 at the mint in Sirmium (Stremska Mitrovica in modern Serbia) to commemorate the third consulship of the two sons. Because Crispus fell from grace and was executed for treason in 326, the coin was probably placed in its elaborate setting between 324 and 326. Stylistic details and other evidence independently suggest a date for these pieces during Constantine's reign. We thus deal with a work from a fascinating and seminal moment in the history of the West, a pivotal point in the period generally described as "Late Antiquity," which witnessed the transition from the Olympian-centered paganism of the Greeks and Romans to the soon-to-be-dominant beliefs of the emerging Christianity.

Circular gold pendant set with a coin issued by Constantine, late Roman, fourth century AD. Dumbarton Oaks, Washington, DC



Hexagonal gold pendant set with a coin issued by Constantine, late Roman, fourth century AD. The British Museum, London



The Cleveland pendant was unpublished and unknown until now. But four other closely related pieces have been well known since their sale at auction almost 25 years ago. At that time, Dumbarton Oaks in Washington, DC acquired a round and a hexagonal pendant. Subsequently, the Louvre purchased the second circular version and the British Museum the other hexagonal pendant. Each of these pieces features a closely related Constantinian coin set into an *opus interrasile* surround with six busts in round frames. Scholars of the period have always assumed that these four pendants together formed one of the most luxurious gold necklaces to have come down to us from antiquity.

The appearance of the Cleveland pendant radically alters our view of this extraordinary ensemble, of which our new acquisition is certainly part. What we know of the pendant's modern history and the evidence of shared tool marks revealed under the microscope support this supposition. But its octagonal shape and eight busts clearly define it as unique in the group, the most elaborate in shape and decoration. If the five pendants were designed as part of a single whole, the Cleveland pendant surely formed the centerpiece of the ensemble.

Many questions remain surrounding these pieces. They must come from the eastern part of the Roman Empire—somewhere between Rome

and Alexandria—but exactly where were they made? Scholars have tentatively identified a few of the bust figures, but for the most part, the precise identities of these 32 individuals—equally divided among males and females—remain elusive. Are they gods, heroes, personifications, portraits of Constantine's family? What is the meaning of the program they ultimately define? Particularly intriguing is the question of who would have worn the necklace.

Some scholars have suggested that coin-based jewelry was generally created as an imperial gift. The Constantinian necklace would be the most lavish of such gifts to have been preserved from antiquity. Marvin C. Ross, one of the most distinguished scholars in the area of late antique and medieval luxury arts, suggested that these pendants were likely intended as part of a necklace made either for Constantine's wife, Fausta, or, more likely in his opinion, for Constantine's mother, Helena, famous for her discovery of the True Cross in Jerusalem.

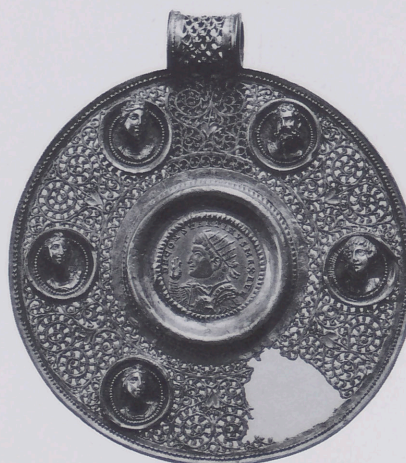
We can only hope that the emergence of Cleveland's new masterpiece—now on view in the corridor outside the Director's Office—will inspire future scholarship to search for answers to all of the fascinating questions surrounding this great legacy of Constantine's epoch.

Robert P. Bergman, Director

Hexagonal gold pendant set with a coin issued by Constantine, late Roman, fourth century AD. Dumbarton Oaks, Washington, DC



Circular gold pendant set with a coin issued by Constantine, late Roman, fourth century AD. Musée du Louvre, Paris



French Drawings from the Collection

The more than one hundred works chosen for this exhibition from the Museum's superb collection of Old Master and modern graphics span five centuries.

Artists often begin by jotting down their inspirations on paper, making drawings intimate and bringing viewers closest to an artist's process of thinking and manner of working. For example, *Sheet of Sketches* by the young Edgar Degas reflects his many interests during a trip to Florence in 1858. The central motif, a young woman's head scrupulously copied in graphite to echo the delicacy of the silverpoint original (attributed at the time to Leonardo da Vinci), is surrounded by spontaneous pen and brown ink studies of horses, figures, and heads.

Tremendous variety marks this exhibition. The first example in the show dates from about 1500. Strong outlines define form and neat parallel hatchings create shadows in *Lady with Three Suitors*, a pen and brown ink study by an anonymous artist. In the 17th century Claude Lorrain also used brown ink, but with washes for a rich, painterly effect in *Pastoral Scene with Classical Figures* and *Landscape with Cattle* (both 1640s). Claude, who spent his career in Italy, sketched in the countryside but then carefully composed the sheets in the studio. In these harmonious, idyllic, and monumental scenes, he evokes Rome's heroic past.

Artists in the 18th century often favored colored chalks for a more summary effect. A marvelous example by Jean Antoine Watteau from around

1716, a red and black chalk study for the painting *The Romancer*, depicts a woman playing the guitar who rebuffs a man's amorous advances. Gabriel de Saint-Aubin's *Fête in a Park with Costumed Dancers* (early 1760s) is a delightful portrayal of an outdoor party. In opposition to these light-hearted subjects, Jean-Baptiste Greuze produced stern, moralizing works such as *The Guilty and Repentant Daughter* (late 1770s), where a pregnant girl is protected by her siblings from their angry father. The exhibition also presents especially fine drawings by two other 18th-century masters, François Boucher and Jean-Honoré Fragonard.

Important works from the 19th century include Jean-Auguste-Dominique Ingres's exquisite, sensitively rendered graphite *Portrait of Madame Raoul-Rochette* (1830) and Théodore Géricault's watercolor *Fighting Horses* (around 1820) whose bold, lively execution reflects the energy and drama of the scene. Wonderful sheets by Eugène Delacroix, Auguste Renoir, Paul Gauguin, and Georges Seurat bring us closer to each artist's talent.

The show continues into the 20th century with works by Pablo Picasso. *Reclining Woman* (about 1923) by Henri Matisse illustrates his ability to draw the human figure with a flowing, unbroken line. The last item is an exuberant watercolor by Jean Dubuffet from 1962.

■ **FRENCH DRAWINGS FROM THE COLLECTION**
December 13, 1994–March 12, 1995. Prints and Drawings Galleries 104, 109–111

🐼 Jane Glaubinger, Curator of Prints and Drawings



Claude Gellée, called Lorrain (French, 1600–1682). *Landscape with Cattle*, about 1640–45. Pen and brush and brown ink and brown wash, over graphite indications, 26 x 40.4 cm. Gift of Mr. and Mrs. Edward B. Greene 28.15



Joachim Wtewael (Dutch, 1566–1638). *The Judgment of Paris*, 1602. Oil on copper, 15.4 x 20.5 cm. Mr. and Mrs. William H. Marlatt Fund 84.14

After cleaning and removal of later additions, the artist's original concept is once again visible

Beauty Revealed

Joachim Wtewael's *Judgment of Paris*

Artists have often managed to embarrass some observers. Collectors hid what was found offensive or immoral: fig leaves were attached to ancient statuary to ensure modesty, and even Michelangelo's *Last Judgment* in the Sistine Chapel was partly altered to cover nude figures.

This kind of prudery had disfigured Joachim Wtewael's *The Judgment of Paris*, a delicately painted work on copper dated 1602. Some time in the 19th century, clothing was added to each of the figures to hide offending body parts. These changes severely affected the meaning of the image: after all, the Greek prince Paris is meant to be judging the beauty and sensuality of the three goddesses, Venus (the eventual winner), Juno, and Minerva. Fully clothed, the contestants made little impact.

The overpainting was first brought to our attention by the London dealer Ronald Cohen. Then in 1993 Marcia Steele, the Museum's

paintings conservator, examined the painting closely, discovering that the paint used for most of the clothing consisted of pigment particles coarser than the rest of the picture. Infrared reflectography showed that complete bodies existed underneath the clothing. The fact that old copies of the painting had nude figures further demonstrated that the clothes were later additions. The overpaint was carefully removed, revealing the exaggerated poses and twisting limbs of the original figures. Such a diminutive work on copper laden with fine detail demands close inspection. The beauty of this luminous painting, like the sex appeal of its nude goddesses, can now be fully appreciated through

a happy combination of scholarship and science. The restored painting can now be seen with its new frame in Gallery 225, near other Dutch paintings.

👉 Alan Chong, Associate Curator of Paintings



Joachim Wtewael's *The Judgment of Paris* before restoration. Acquired in 1982 by the Museum, the work had been altered some time in the 19th century

January



Gas Station, West Quincy, Missouri, gelatin silver print, 1993, by Andrew Borowiec. The photographer lectures about his work Sunday/22 at 3:00

Hands-On Art

■ **Family Express** Sunday/15, 3:00–4:30. *Pet Pictures*. Paintings of people with pets inspire you to create your own family pet portrait in this free drop-in workshop.

■ **All-Day Drawing Workshop** Saturday/14, 10:30–4:00. Registration required; call 421-7340. An intensive class for students from beginning to advanced. Work in the galleries to refine the skills necessary to meet the challenges of your imagination. \$20 fee includes basic materials and parking. Register by January 13. Instructor: Sun-Hee J. Kwon.

■ **Young People's Classes** are held Saturdays, March 4–April 29; choose between morning and afternoon sessions, either 10:00–11:30 or 1:30–3:00 (no class April 15). Please see the enclosed flyer for details and a registration form.

Lectures, Gallery Talks, A-V Programs



Museum Director Robert P. Bergman gets you out of Cleveland in January

■ **Art Travels: A Mediterranean Odyssey** Wednesdays, January 11, 18, 25 at 7:00. Director Robert P. Bergman presents a series of three lectures on the fascinating interplay of Latin, Byzantine, and Islamic cultures during the Middle Ages, focusing on some of the most extraordinary monuments of the Mediterranean world: *Jerusalem and Constantinople: Primary Destinations* (January 11), *The Reach of Islam: Cairo to Cordova* (January 18), and *Italy and Sicily: Art on the Cultural Frontier* (January 25).

Seating is limited. Registration is required by January 10, on a first-come, first-served basis. Series fee: \$15/CMA members, \$20/nonmembers. Individual lectures \$8 at the door. Mail checks (payable to the Museum) to the Education Department, attn: Mediterranean Odyssey. Call ext. 464 for information.

■ **After the Deluge** Sunday/22 at 3:00. Andrew Borowiec, director of the School of Art at the University of Akron, talks about his large black-and-white photographs of Missouri and Illinois after the devastating 1993 Mississippi River floods, currently on view in Gallery 105.

■ **Textile Art Alliance Lecture** Wednesday/11, 7:30. John Hunter discusses *Indonesian Ikats*.

■ **All That Glitters Gallery Talks** Saturday/7, Sunday/8 at 2:30. In the exhibition.

■ **Gallery Talks** convene in the North Lobby daily at 1:30 and Thursdays at 2:30. A sign language interpreter accompanies the 1:30 talk on the first Sunday of each month.

■ **Films and Videos** Shown in the A-V Center, Lower Level/Education, Wednesdays and Thursdays at 12:30 pm. On Wednesdays, *The World of Islam* 6-part series examines Islamic art and culture, and on Thursdays the 10-part *Behind the Scenes* series looks at the artistic process.

■ Titles for lectures, gallery talks, and other educational programs noted on these pages are listed, with additional details, in the calendar section. This schedule is subject to change. Please call ext. 273 for the latest program information.

Film

■ **100 Years of Magic** Sunday afternoons. The year 1995 marks the centennial of the first publicly projected motion picture. In honor of the occasion, the Museum presents, on Sunday afternoons throughout the year, a special series of the 50 best feature films of all time, chosen by movie critics and filmmakers in three recent international polls. Films will be grouped thematically each month. A limited number of passes to all 50 films in the *100 Years of Magic* series—guaranteeing you seating at all films up to ten minutes before showtime—can be purchased for \$125 by mail or at film showings.

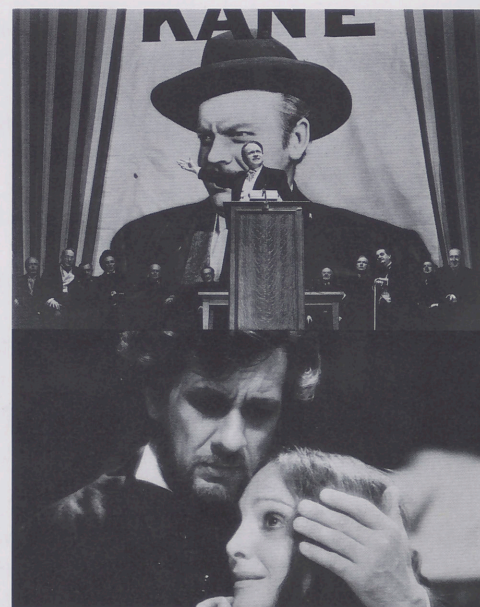
January's installment, *Examined Lives*, includes four landmark movies: Orson Welles's *Citizen Kane*,

Martin Scorsese's *Raging Bull*, Ingmar Bergman's *Wild Strawberries*, and Akira Kurosawa's *Ikiru*. Classic short subjects precede some features.

■ **The Three Tenors on Film** Wednesday evenings. Another January series spotlights the phenomenally popular opera singers. Plácido Domingo stars in Franco Zeffirelli's film version of Verdi's *La Traviata*. The voice of José Carreras is heard as Rodolfo in Luigi Comencini's film of Puccini's *La Bohème*; and Luciano Pavarotti plays an opera superstar in Franklin Schaffner's *Yes, Giorgio*.

■ **Little Women** Wednesday/25. George Cukor's 1933 film stars 26-year-old Katharine Hepburn.

■ Admission to CMA films is \$4, \$3 for Museum members.



Big voices: *Citizen Kane* kicks off a year-long Sunday afternoon series of the best films of all time, and Plácido Domingo sings in *La Traviata*

Music



The Warsaw Wind Quintet with pianist Michiko Otaki performs Wednesday, January 25

■ **Subscription Series Concert** Wednesday/25, 7:45. *Warsaw Wind Quintet with Michiko Otaki*, piano. Works by Poulenc, Hindemith, Thuille, and Ptaszyńska (admission charge; tickets required). At 6:45 Richard Rodda gives a free, preconcert lecture in the Recital Hall.

Remaining concerts in the 1994–95 Gala Subscription Series: violinist Leonidas Kavakos; flutist Eugenia Zukerman and harpist Yolanda Kondonassis; and the Vienna Academy chamber orchestra, conducted by Martin Haselböck, with fortepianist Steven Lubin. Discounts available for CMA and Musart Society members, seniors, and students. Pick up a flyer in the North Lobby or call ext. 282.

■ **Free Musart Series** Sopranos Janet Youngdahl and Sandra Simon sing with violinist Julie Andrijeski, Rotem Gilbert on recorder, and Karel Paukert on harpsichord and organ, Wednesday/11 at 3:30 in the Garden Court. Pianist Oleg Volkov performs at 3:30, Sunday/15, and organist David Craighead plays at 3:30, Sunday/29, followed by a public reception.

■ **Free Keyboard Recitals** by Karel Paukert take place at 2:00, Sunday/8 (with Ralph Lockwood, french horn), Sunday/15 (with soprano Noriko Fujii), and Sunday/22.

■ Free admission, unless otherwise indicated. For information about the preceding programs, please call ext. 282, Monday–Friday, 10:00–3:00. Complete program details appear in the calendar section. Programs are subject to change. Recorded selections from Museum concerts air Monday evenings from 10:00 to 11:00 on WCLV (95.5 FM).

■ **Coming Attraction: The Ron Carter Nonet** Saturday, February 4, at 8:00. A cello quartet and a traditional jazz combo are led by bassist Ron Carter in a unique, visionary musical form they call chamber jazz. Co-sponsored by WCPN (90.3 FM) and the Northeast Ohio Jazz Society (NOJS). **Tickets** are \$15, \$13 for CMA/WCPN/NOJS members (at the Museum Store or by phone, 397–9900). Please call the education department at ext. 484, for information.

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

January 1-7

1 Sunday

Museum Closed *Happy New Year*

3 Tuesday

Gallery Talk 1:30 *Highlights of the CMA*

4 Wednesday

Video 12:30 *Art in the Islamic World* (32 min.)

Gallery Talk 1:30 *All That Glitters*. Alicia Hudson

Film 7:45 *La Traviata* (Italy, 1982, color, subtitles, 112 min.). Franco Zeffirelli directs Plácido Domingo in a lush treatment of Verdi's opera. \$4, CMA members \$3

5 Thursday

Video 12:30 *Illusion of Depth*. (30 min.)

Gallery Talk 1:30 *Highlights of the CMA*

Gallery Talk 2:30 *Mark Rothko*. Cavana Faithwalker

6 Friday

Gallery Talk 1:30 *Highlights of the CMA*

7 Saturday

Gallery Talk 1:30 *Highlights of the CMA*

Gallery Talk 2:30 *All That Glitters*.

Joellen DeOreo

Admission to programs is free unless exceptions noted

Free parking for senior citizens every Thursday

The Museum Cafe is open until 8:30 every Wednesday evening



Interior of the Hagia Sofia in Constantinople, one of the stops on Robert Bergman's tour of the Mediterranean

January 8-14

8 Sunday

Gallery Talk 1:30 *All That Glitters*. Alicia Hudson

Duo Recital 2:00 Karel Paukert, organ, with Ralph Lockwood, French horn. Works by J.S. Bach, Reger, Arensky, and Arnatt

Gallery Talk 2:30 pm *All That Glitters*. Marty Blade

Film 3:30 *Citizen Kane* (USA, 1941, b&w, 119 min.). Directed by Orson Welles, with Welles, Joseph Cotten, and Everett Sloane. A reporter explores the mysterious life of a dead newspaper tycoon. \$4, CMA members \$3

10 Tuesday

Gallery Talk 1:30 *Highlights of the CMA*

11 Wednesday

Video 12:30 *The Mosque: Prayer in Its Setting* (24 min.)

Gallery Talk 1:30 *Mark Rothko*. Cavana Faithwalker

Gallery Concert 3:30, Interior Garden Court. Janet Youngdahl and Sandra Simon, sopranos; Julie Andrijeski, violin; Rotem Gilbert, recorder; Karel Paukert, harpsichord and organ. Works by Schütz, Vivaldi, and Luzzaschi

Director's Lecture 7:00 *Jerusalem and Constantinople: Primary Destinations*. Museum director Robert P. Bergman gives the first in a series of three talks on the interplay of Latin, Byzantine, and Islamic cultures during the Middle Ages. Tickets \$8 at the door or register by January 10 (please see page 10 for details).

Textile Lecture 7:30 *Indonesian Ikats*. John Hunter

Film 7:45 *La Bohème* (France/Italy, 1988, color, subtitles, 107 min.). Barbara Hendricks, Luca Canonici, and the voice of José Carreras in Luigi Comencini's film of Puccini's opera about starving young artists in Paris. \$4, CMA members \$3

12 Thursday

Video 12:30 *Setting a Scene* (30 min.)

Gallery Talk 1:30 *Highlights of the CMA*

Gallery Talk 2:30 *Ancient Art and Personal Connections*. Sharon Herene, department of Ancient Art

13 Friday

Gallery Talk 1:30 *Highlights of the CMA*

14 Saturday

All-Day Drawing Workshop 10:30-4:00 An intensive gallery class helps students of all skill levels refine techniques. \$20 fee includes basic materials and parking. Registration required by January 13. Instructor: Sun-Hee J. Kwon

Gallery Talk 1:30 *Highlights of the CMA*

January 15-21

15 Sunday

Gallery Talk 1:30 *Mark Rothko*. Cavana Faithwalker

Duo Recital 2:00 Karel Paukert, organ, with Noriko Fujii, soprano. Petr Eben's *Mutationes* and *Musica dominicalis*, and Hendrik Andriessen's *Miroir de Peine*

Family Express Art Activities 3:00-4:30 *Pet Pictures*. Paintings of people with pets offer inspiration for creating a family pet portrait in this free drop-in workshop.

Film 3:30 *Wild Strawberries* (Sweden, 1957, b&w, subtitles, 90 min.). Ingmar Bergman directs Victor Sjöström, Bibi Andersson, and Ingrid Thulin. A professor reflects on his long life while travelling to receive an award. Preceded by Maya Deren's 13-minute *Meshes of the Afternoon* (USA, 1943). \$4, CMA members \$3

Piano Recital 3:30 Oleg Volkov. The Russian musician won the 1990 William Kapell International Piano Competition and has since performed throughout the United States, Europe, Japan, and the former Soviet Union. Works by Beethoven, Prokofiev, and Rachmaninoff



January 22–28



Medieval mosques and modern apartments vie for space in Cairo, starting point of the director's lecture Wednesday/18



Oleg Volkov plays music of one German who went to Vienna and two Russians who went to America, Sunday/15

17 Tuesday

Gallery Talk 1:30 *Highlights of the CMA*

18 Wednesday

Video 12:30 *The Art of the Book: Persian Miniatures from the Shahnameh* (28 min.)

Gallery Talk 1:30 *From Hand to Mouth: A History of Flatware*. Ann Boger

Director's Lecture 7:00 *The Reach of Islam: Cairo to Cordova*. Director Robert P. Bergman gives the second of three lectures on Mediterranean cultures during the Middle Ages. Tickets \$8 at the door or register by January 10 (see page 10)

Film 7:45 *Yes, Giorgio* (USA, 1982, color, 110 min.). Directed by Franklin J. Schaffner, with Luciano Pavarotti, Kathryn Harrold, and Eddie Albert. An Italian opera star pursues an American doctor during a U.S. tour. \$4, CMA members \$3

19 Thursday

Video 12:30 *Color* (30 min.)

Gallery Talk 1:30 *Highlights of the CMA*

Gallery Talk 2:30 *Jean-Baptiste Oudry's "Hare and Leg of Lamb."* William S. Talbot, deputy director

20 Friday

Gallery Talk 1:30 *Highlights of the CMA*

21 Saturday

Gallery Talk 1:30 *Highlights of the CMA*

22 Sunday

Gallery Talk 1:30 *From Hand to Mouth: A History of Flatware*. Ann Boger

Organ Recital 2:00 Karel Paukert. Works by J. S. Bach and Franck

Slide Lecture 3:00 *After the Deluge*.

Andrew Borowiec of the University of Akron discusses his large black-and-white photographs of Missouri and Illinois after the devastating 1993 flooding

Film 3:30 *Raging Bull* (USA, 1980, b&w, 128 min.). Martin Scorsese directs Robert DeNiro, Cathy Moriarty, and Joe Pesci in a visceral dramatization of the life of boxer Jake LaMotta. \$4, CMA members \$3

24 Tuesday

Gallery Talk 1:30 *Highlights of the CMA*

25 Wednesday

Video 12:30 *The Moslems in Spain* (38 min.)

Gallery Talk 1:30 *Northern Exposure: Photography in the CMA*. Robert Dewey

Preconcert Lecture 6:45 *Richard Rodda*. Free lecture in the Recital Hall

Director's Lecture 7:00 *Italy and Sicily: Art on the Cultural Frontier*. CMA director Robert P. Bergman concludes his series of talks on the medieval Mediterranean. Tickets \$8 at the door or register by January 10 (see page 10)

Subscription Series Concert 7:45 Warsaw Wind Quintet with Michiko Otaki, piano. The veteran Quintet garnered international acclaim with a repertoire ranging from Mozart to music of the 1990s. Michiko Otaki was named a Young Talent of 1983 by *Musical America*. Together they play works by Poulenc, Hindemith, Thuille, and Ptaszyńska. Seating is reserved. Order tickets by telephone reservation (ext. 182) weekdays, 10:00–3:00 starting Wednesday, January 18; or at the door after 6:30. General admission \$14, \$12, or \$10; CMA and Musart Society members, senior citizens, and students \$12, \$10, or \$8; special student rate at the door only \$5

Film 7:45 *Little Women* (USA, 1933, b&w, 115 min.). George Cukor directs Katharine Hepburn, Joan Bennett, and Paul Lukas in a wonderful telling of Louisa May Alcott's story. \$4, CMA members \$3

26 Thursday

Video 12:30 *Balance* (30 min.)

Gallery Talk 1:30 *Highlights of the CMA*

Gallery Talk 2:30 *Northern Exposure: Photography in the CMA*. Robert Dewey

27 Friday

Gallery Talk 1:30 *Highlights of the CMA*

28 Saturday

Gallery Talk 1:30 *Highlights of the CMA*

Week Starting January 29

29 Sunday

Gallery Talk 1:30 *Northern Exposure: Photography in the CMA*. Robert Dewey

Film 1:30 *Ikiru* (Japan, 1952, b&w, subtitles, 143 min.). Directed by Akira Kurosawa, with Takashi Shimura. A dying civil servant works to get a playground built. \$4, CMA members \$3

Celebrity Organ Recital 3:30 David Craighead. Voted 1983 International Performer of the Year by the New York City Chapter of the American Guild of Organists, he chaired the Eastman School of Music organ division from 1955 to 1992. Presented in cooperation with the Cleveland Chapter of the American Guild of Organists. Works by Franck, Persichetti, Bolcom, and Hakim. Public reception follows. Mr. Craighead presents a free master class at 10:00, Saturday/28, at St. Paul's Episcopal Church in Cleveland Heights

31 Tuesday

Gallery Talk 1:30 *Highlights of the CMA*



From Kate Sellers



Kate M. Sellers,
the Museum's
new Director of
Development
and External
Affairs

It is my good fortune to be joining the staff of The Cleveland Museum of Art, widely recognized as one of the great museums in this country. I have long admired its wonderful collections, its distinguished history of scholarship, and its rich educational programming. I am eager to learn about this exciting city and to meet people who make it so—many of whom must be members and supporters of the CMA!

My responsibilities include oversight of the membership and development, public information, publications, and visitor services departments of the Museum. Your comments regarding our service to you are always most welcome. I look forward to working with the committed CMA board, the resourceful staff, and you—our members—to constantly improve the quality of all that we offer. Write, call, or stop by my office any time!

Take Note

■ CWRU Art History Courses

Members may audit courses starting here on January 9. Register by January 6: send name, address, phone, course number, and \$50 check (payable to the Museum) to the Education Department, attn: CWRU Courses. **Neoclassicism to Realism** Monday, Wednesday, Friday, 12:30–1:20. Michelle Facos. (ARTH 381/481) **Buddhist Art in Asia** Tuesday, 11:00–1:00. Stan Czuma. (ARTH 302/402)

Ancient Egyptian Art & Architecture Tuesday and Thursday, 1:15–2:30. Lawrence Berman. (ARTH 322/422)

■ **Save This Date** July 15, 1995 will be *A Night of Knights*, a Women's Council benefit at the Museum. We'll keep you posted as more details become available.

■ Young Friends Do It Again!

The Young Friends of The Cleveland Museum of Art hosted the second annual *Impressive Exposures* benefit at the Museum on Saturday, October 1, 1994. A silent auction and raffle brought proceeds of more than \$20,000, which were earmarked for the Education Department's new Community Outreach program.

■ The Beachwood Place Museum Store will close early this month for major remodelling. Look for our grand reopening in March.

■ If you've ever wanted a Tiffany window for your home, consider the Museum Store's 8¼ x 15 inch reproduction of our own *Landscape with a Greek Temple*. The original (pictured below) hangs in gallery 234a.

Remember the Museum in Your Will

The quality of life in Cleveland has been dramatically enhanced over the years by the contributions of many community philanthropists. The generosity of Dudley P. Allen, John L. Severance, Severance and Greta Millikin, and Leonard C. Hanna, Jr., to name only a few, helped The Cleveland Museum of Art form its early collections and thrust it into its pre-eminent position among the nation's

great museums. Everyone who enjoys the Museum's free admission and wealth of programming has benefitted from their legacies. Each bequest, large and small, contributes to the greatness of the Museum. If you would like information in complete confidence about remembering the CMA in your will, call Kate M. Sellers in the development office at ext. 151 or mail the coupon below.



Please send me

- | | |
|--|---|
| <input type="checkbox"/> Information on including The Cleveland Museum of Art in my will | <input type="checkbox"/> Information on gifts of appreciated securities |
| <input type="checkbox"/> Information on gifts of art | <input type="checkbox"/> Information on gifts of insurance policies |
| <input type="checkbox"/> The CMA is already in my will | |

Name _____
 Address _____
 City _____ State, Zip _____
 Telephone _____ Membership number _____



The Museum's Donor Circles

Membership in one of the Museum's four Donor Circles—the Collectors' Circle, Founders' Society, President's Circle, and Director's Circle—is for those who aspire to the highest levels of annual philanthropy. Circle programs include extraordinary opportunities to engage art deeply, in the company of other connoisseurs and friends. We profile the top three Circles this month, and the Director's Circle in February.

■ Collectors' Circle

\$10,000 (\$9,400 is tax deductible) The Collectors' Circle is the Museum's highest category of annual membership. The second annual Collector's Circle Forum, planned for London in mid-October and led by CMA Director Robert P. Bergman, will include visits to dealers, auction houses, galleries, studios, and museums. Collectors' Circle members receive all benefits and are invited to all programs of the Founders' Society, President's Circle, and Director's Circle.

Collectors' Circle

Mr. & Mrs. Quentin Alexander
Mrs. Noah L. Butkin
Mr. & Mrs. Leigh Carter
Mr. & Mrs. John D. Drinko
Dr. & Mrs. Michael D. Eppig
Mr. George Gund and Ms. Lara Lee
Loren W. Hershey & Birgit Hershey
Mr. & Mrs. Michael J. Horvitz
Mr. & Mrs. Edward A. Kilroy, Jr.
Mr. & Mrs. G. Robert Klein
Mrs. Charlotte Kramer & Mr. Leonard Schwartz
Mr. & Mrs. Jon A. Lindseth
Mr. & Mrs. Bruce V. Mavec
Mr. & Mrs. S. Sterling McMillan, III
Mr. & Mrs. Edward H. Merrin
Mrs. Lucia S. Nash
Mrs. Alfred M. Rankin
Mr. & Mrs. Alfred M. Rankin, Jr.
Mr. & Mrs. James S. Reid, Jr.

Mr. & Mrs. Robert Reinberger
Mr. & Mrs. William Reinberger
Mr. & Mrs. William R. Robertson
Mr. & Mrs. Leighton A. Rosenthal
Mr. & Mrs. Edwin M. Roth
Mr. & Mrs. Michael Sherwin
Mrs. Kelvin Smith
Mr. Eugene Stevens
Mrs. Maxeen Stone-Flower & Dr. John Flower
Mr. & Mrs. Hugh R. Whiting
Miss Helen V. Zink

■ **Founders' Society** \$5,000 (\$4,400 is tax deductible). The annual spring trip is to San Francisco to explore exceptional private collections, museums, and architecture. Annual Founders' Society black-tie dinners have featured major art experts like art critic Peter Plagens of *Newsweek*, J. Carter Brown, director emeritus of the National Gallery, Agnes Gund, president of MOMA, and Neil MacGregor, director of the National Gallery in London. Members receive all benefits and are invited to all programs of the President's Circle and Director's Circle.

■ **President's Circle** \$2,500 (\$2,100 is tax deductible). The annual President's Circle black-tie dinner party in the spring highlights part of the permanent collection with a lecture and tour by the director and an expert curator. Members receive all benefits and are invited to all programs of the Director's Circle.

Founders' Society

Mr. & Mrs. James T. Bartlett
Mr. & Mrs. Lawrence Beyer
Mrs. Sevier Bonnie, Jr.
Mrs. Macauley Carter
Philip DeMuth, Ph.D.
Mr. & Mrs. James H. Dempsey, Jr.
Mr. & Mrs. J. E. Eskenazi
Mrs. Robert I. Gale, Jr.
Mr. Joseph T. Gorman
Mr. & Mrs. Richard C. Gridley
Mrs. Newman T. Halvorson
Mr. & Mrs. John Hildt
Mr. & Mrs. Arthur S. Holden, Jr.
Mrs. Robert M. Hornung
Patience & George M. Humphrey, II
Mrs. Frances S. Ingalls
Mrs. James D. Ireland
Helen & David Kangesser
Mr. & Mrs. Jack W. Lampl, Jr.
Miss Lorraine Lepere
Mr. & Mrs. Morton L. Mandel
Mrs. Louis S. Myers
Mr. & Mrs. Stephen E. Myers
Mr. & Mrs. R. Henry Norweb, Jr.
Mrs. F. J. O'Neill
Mr. George Oliva, Jr.
Mrs. A. Dean Perry

Mr. & Mrs. Frank H. Porter
Mr. & Mrs. Max Ratner
Mr. & Mrs. Larry Robinson
Mr. & Mrs. Elliott L. Schlang
Dinah Seiver & Thomas Foster
Mr. & Mrs. Boake A. Sells
Dr. Gerard & Phyllis Seltzer
Mrs. Kathleen Burke Sherwin
Ms. Phyllis Sloane
Mr. & Mrs. Herbert A. Spring
Mr. & Mrs. Howard F. Stirn
Mr. & Mrs. Nelson S. Talbott
Mr. & Mrs. Richard Barclay Tullis
Susan H. Turben & John F. Turben
Mr. & Mrs. Thomas V. H. Vail
Dr. & Mrs. Paul J. Vignos, Jr.
Mr. & Mrs. John C. Wasmer, Jr.
Mr. & Mrs. Richard T. Watson
Mr. & Mrs. Alton W. Whitehouse
Dr. & Mrs. Alan H. Wilde
Mrs. Paul Wurzbürger
Dr. Norman W. Zaworski



Circle members are offered an array of exclusive special events combining art appreciation with travel, entertainment, and fine dining

President's Circle

Mr. & Mrs. Randall J. Barbato
Dr. & Mrs. Henry H. Bohlman
Mr. & Mrs. John G. Breen
Mr. & Mrs. Willard Brown
Mrs. Austin B. Chinn
Mr. & Mrs. M. Roger Clapp
Mr. & Mrs. Robert R. Cull
Mr. & Mrs. James L. Dintaman
Mr. & Mrs. Allen Huntington Ford
Dr. Marvin S. Freeman
Mr. & Mrs. Robert S. Friedman
Mrs. J. Harrington Glidden
Mr. & Mrs. Robert D. Gries
Mrs. Harry Richard Horvitz

Ms. Marguerite B. Humphrey
Mr. & Mrs. Allen E. Jordan
Mr. & Mrs. Dennis W. LaBarre
Mr. & Mrs. Arthur J. Lafave, Jr.
Mr. & Mrs. Edward A. Lozick
Mrs. Caroline White Macnaughton
Mr. & Mrs. Thomas A. Mann
Mr. & Mrs. James A. Nelson
Nicholas Peay & Barbara Sue Peay
Mr. John D. Proctor & Mrs. Margaret Cunningham
Mr. & Mrs. William J. Schlageter
Mrs. William C. Treuhaft
Mrs. Lewis C. Williams

Left: Window, leaded glass, about 1900-01. Louis Comfort Tiffany, American. Gift of Mrs. Robert M. Fallon 66.432

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Cleveland, Ohio 44106-1797

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Gallery Hours

Tuesday, Thursday, Friday 10:00-5:45
Wednesday 10:00-9:45
Saturday 9:00-4:45
Sunday 1:00-5:45
Closed Monday

Museum Cafe Hours

Tuesday, Thursday, Friday 10:00-4:30
Wednesday 10:00-9:30
Saturday 10:00-4:15
Sunday 1:00-4:30

Ingalls Library

Tuesday-Saturday 1:00-gallery closing
Slide Library by appointment only

Museum Store Hours

Open during all regular and extended hours
Beachwood Place store: 216/831-4840

Telephone Numbers

Information: 216/421-7340
TDD: 216/421-0018
Special exhibition info: 216/421-0232

Museum Store: 216/421-0931

Parking

75¢ per half-hour to \$6 max. in upper lot
\$3 flat rate in parking deck
Free to senior citizens all day Thursday
Free with handicapped permit
\$2 flat fee every Wednesday after 5:00

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